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SCONCE IN THERMOPLASTIC.

## THERMOPLASTIC WOODWORK.

IN our August issue of this year, we had a short paragraph upon a new material that was then being offered in this city by a well-known Berlin firm, and we said a few words in commendation of its introduction. We now refer to it more at length, and are enabled to accompany our description with several cuts, inadequately conveying an idea of what it is and what its appearance may be.

Practically, it is wood stamping, or molding, and the figure, whatever it may be, whether the scroll on a picture frame or the heavy relief head, is stamped from the wood with all the nicety of a piece of carving, the grain of the wood remaining, and everything about it bearing the appearance of tool work. It is of course needless to say that the cost is but a small portion of that attached to carving of equal merit and attractiveness.

The pieces that we have selected for representation show a scone with arms for candles, which could of course be changed to gas brackets. The ornamentation is in high relief, the head at the top projecting some three-quarters of an inch, and the accompanying scrolls, bands, &c., in corresponding prominence. Another illustration is of an album cover, making a very handsome front piece to the book. A third piece is a frame suitable for a picture, a relief head made from this same material, or any other purpose to which such an article is put. The renaissance figures are half cut through, the background being tooled most naturally, and the outer border a very neat German design.

The multiplicity of patterns into which this material can be worked is measured only by the demand of the public, ideal heads, hanging cabinets, clocks hanging and standing, panels, in addition to those we have already named and shown.

Oak and walnut are the choice woods, as the grain and the finish of both are exceedingly beautiful, and make them susceptible to artistic treatment.

The gentleman who represents the Berlin manufacturers in New York, Mr. E. Wieman, at 338 Broadway, has a great variety of articles, and in the graceful manner he has arranged them they show to their

full advantage, and give an excellent idea of their effect when surrounded by the furnishing of a private parlor.

We have no doubt the Thermoplastic will become comparatively popular, for the reason that it appeals to the refined taste of the people, and appeals at a very low price, which latter consideration may not be art, but it certainly is common sense.

## PHENOMENA OF COLOR.

WE note some of these phenomena, as serviceable hints to painters:

Vermilion and ultramarine mixed together produce a dirty reddish brown, with only a faint tinge of purple; but a pattern of fine lines in vermilion, upon a blue ground, will appear of a delicious purple hue from the colors being mixed in the eye.

In the decorative arts green does not play nearly as prominent a part as red and blue, which is owing to the fact that slight changes in the light falling on it, causing variations in the hue of the green, really necessitate changes in the hue of the complementary color if complete harmony is to be established. The appearance of green really depends on the degree of brightness in the air.

Dark and full colors, which are always pure, such as green, blue, red, etc., being free from all admixture of white light, may be brought with good artistic effect in juxtaposition or contact with pale colors, provided the latter are sufficiently bright.

In the following combinations of colors no one will assume a more prominent part than the rest, or, in other words, prove aggressive. Either of the four sets may be brought together with confidence:

1. Purple, yellow, turquoise, blue.
2. Carmine, yellowish green, ultramarine.
3. Vermilion, green, bluish violet.
4. Orange, bluish green, purplish violet.

A pattern in one set of these colors may be completely altered by being put in another.

The contrast between two contrasting colors will be more powerful when there is no third within the field of vision to seem as a standard of comparison. The contrast will be greater if both colors are on a neutral ground and one completely surrounds the other. It is more difficult to determine the precise hue of two pale contrasting colors than full colors, as they undergo greater changes in contrast.

The most perfect separation of two colors is

obtained by prominent and expressive bordering outlines. Black and white separate all colors so completely that each has the hue in which it would appear if seen by itself on a neutral ground.

The extent to which ornaments, the structural forms of which are repeated on a ground, can be altered in appearance by being touched in some one part with different colors, is very remarkable. The difference thus created is yet consistent with unity of effect. Thus red, white, and blue in dots or squares, alternating, will seem wholly to alter the character of a color. Full, dark, light, pale, and broken colors, with the inside range of tints these include, will serve the purpose.

The repetition of a color outside the border of a special form of decoration, as that on a wall in a frieze or that on a frieze on the border band, corner, or center of a ceiling, aids in imparting a more unitary effect to a scheme of decoration, as showing color connection between the parts. These colors are like the flowers of plants, the roots of which have traveled underground, causing these to appear in new positions.



ALBUM COVER IN THERMOPLASTIC.

If darker outlines are placed between two colors than the colors themselves, they will both be darkened, the darker of the two colors being more affected. On the other hand, light

lines sometimes lighten the colors with which they are in contact. Thus, by the addition of a white border or of a delicate white design on a blue ground, the effect of an apparently paler blue is sometimes obtained.

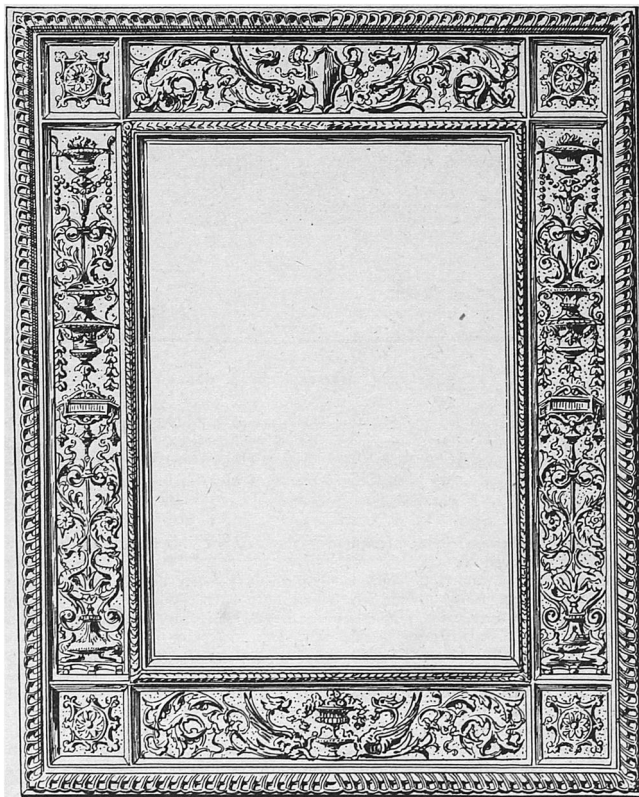
The boundary between the light and the dark colors is in the direction of orange and turquoise blue.

A high degree of brightness interferes with the beauty of colors. We have found the decoration of the walls, ceilings, and architectural woodwork of some rooms appear far more admirable on a dull than on a bright day, or when illuminated with a flood of artificial light. A landscape is far more attractive at morning and evening than at midday when the sun is brightly shining and paling every object with the intensity of its rays.

Some colors are formed by the material of which they are composed, absorbing certain of the rays of light and reflecting the rest.

Very thin leaves of gold show a beautiful bluish green color when the light is transmitted through them. As is well known, the reflection of a white body appears yellow on a golden surface, or even orange after repeated reflections, and yellowish white on a silver face.

Black may be advantageously combined, not only with somber colors to produce harmony of analogy, but also with bright and brilliant colors to produce harmonies of contrast. Black not only weakens the tone of a color in contact, but is weakened itself when the contiguous color is somber and of a nature that yields a luminous complementary, such as orange, orange yellow, etc.—*Painters' Magazine*.



PICTURE FRAME IN THERMOPLASTIC.